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## POZNANSKI'S THIRD QUARTETTE SOIREE.

Mr. I. B. Poznanski gave his third Quartette Soiree at Steck's elegant Music Hall, Eighth street, near Broadway, on Thursday evening, when, notwithstanding the boisterous and inclement state of the weather, quite a large audience was present, attracted by the excellent reputation of the quartette performances. Mendelssohn's lovely quartette, Opus 12 was the first piece on the programme. Each movement is a rounded beauty, replete, of course, with the composer's delightful mannerisms, but none the less fascinating on that account. The cazonetta and andante movements are exquisite in thought, sentiment and expression and they were executed in a manner worthy of their beauties. We have rarely heard execution more graceful, tender and expressive than that by which the artists interpreted their movements. The allegro was rendered with great *brio* and elicited very hearty applause and the performance of the whole work was a decided success.

The Quartette by Schumann, Op. 41, is, of course, a masterly work, but it lacks than genuine spontaneity which distinguished the previous work, and in comparison with which it is cold and dry. Still it possesses masterly points whose beauty rescues it from weariness. The Adagio is by far the most interesting movement and this received most thoughtful and expressive treatment from the Artists. In the Allegro, the second violin and viola, were rather loose in marking the rhythm and Scherzo was by no means clear or marked in its interpretation. The Presto was however brilliantly rendered.

The Quintette for piano and strings, by J. N.

Hummel, Op. 87, is a sterling composition by an author whose works are too rarely heard in our concerts. Its subjects are melodious, graceful and expressive, and their treatment in amplification, variety and effectiveness is brilliant in conception and masterly in execution. The Mennetti is a quaint and beautiful movement and the Adagio is full of dignity and sustained expression. The piano part was interpreted by Mr. H. Kalliwoda, a pianist somewhat of the old school in classical severity, and the more welcome on that account, who did it ample justice. He has a clear and precise touch, his reading is intelligent and accurate, and he plays with that integrity of purpose which secures to his author honest treatment by just interpretation.

His performance throughout was eminently satisfactory, lacking only a little abandon in the giving out of the subject of the Largo. The quintette, as a whole, was ably and effectively performed and gave unqualified satisfaction. Messrs. Poznanski, Neuendorf, Bernstein and Liesegang are enthusiastic workers in the cause of the quartette. Being professionally engaged both day and night, they have to make time for practice at most unreasonable hours, often commencing after 11 o'clock at night, and working with earnest will until two or three in the morning. This is the way to couple success, and certainly the constant improvement which has marked their performances thus far, is sufficient evidence that they work constantly and well and we congratulate Messrs. Poznanski, Neuendorf, Bernstein, and Liesegang upon the well deserved success which has attended their efforts thus far. Mr. Poznanski played admirably throughout. In style his performance was without a blemish and notwithstanding his natural impetuosity, he subdued his emphasis and expression to the limit of true quartette playing, proving himself to be master of the school. Signor Tamaro assisted and sang two selections in a pleasing and effective manner. The guitar playing was in exceeding bad taste and was very poor in execution.

The Fourth Quartette Soiree will be given on the 10th of January, when Madame Varian Hoffman, who made so brilliant a debut at the concert of the 71st Regiment, at Steinway Hall last week, will assist the quartette artists.

## ITALIAN OPERA—DEBUT OF MISS E. McCULLOCK.

The debut of Miss E. McCulloch in the character of Amelia, in Verdi's opera, "Un Ballo in Maschera," attracted a fair, but by no means crowded audience.

Amelia is an arduous character for a debutante to personate. It is difficult vocally and dramatically, for it entails the necessity of dramatic power, which novices very rarely possess. Miss McCulloch's debut gave evi-

dence of great promise. She has a good person and an expressive face; her action, though timid and nervous, is by no means awkward; on the contrary, it betrays a positive earnestness which redeems it from the appearance of crudeness. She has a voice of great capacity, which, with careful practice and experience, may be made capable of the highest musical efforts. She has been fairly taught up to a certain point, but she betrays the pupil in everything. She does not seem to have thought much, but has been content to receive instruction without digesting it, to the end of reproducing emotions that shall seem to spring spontaneously from natural impulse. There are qualities in her voice which are really beautiful, and its general tone is very sympathetic. She sings with much expression, and is so evidently in earnest that we cannot but have great hopes of her future, if she continues to study with a competent instructor. Her debut was a success, taking into consideration the needs we have mentioned.

Miss Hauck, as the Page, was charmingly piquant and effective, and Mlle. Stella Bonheur acquitted herself as Ulrica, with more dramatic power than we expected. It was altogether a clever performance. Mazzoleni sang admirably, paying special attention to the artistic coloring of the music. Bellini was also excellent.

## CONCERT OF THE NEW YORK HARMONIC SOCIETY.

The fifteenth annual performance of Handel's Messiah by the New York Harmonic Society, at Steinway Hall, on Christmas night, was a very good success. We have had the unpleasant duty of commenting very severely upon the performance of this Society during the past two years. We spoke freely because the acts of a Society should be severely scrutinized, for the reason that its influence for good or evil is so widely extended, and it gives us profound pleasure to be able to accord warm approbation to its most recent public efforts. The grand, but trying choruses of the Messiah were given with a freedom and positiveness of utterance which was effective in the extreme. All the points were taken up promptly and firmly, and the massing of the voices was certainly imposing in power. There was spirit and character in the rendering of the various choruses, highly creditable to all concerned, and the result of the performance on Christmas night will greatly elevate the tone and reputation of the Harmonic Society.

The Organ accompaniments were finely played by Mr. S. P. Warren, who displayed judgment and tact in the use of the instrument, and gave that necessary support to the choral department always in the right time and place. Miss Maria Brainerd sang her part through-